



# The R. A. M. Club Magazine.

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## CONTENTS.

PAGE	PAGE
The Speaking Voice, by William Nicholl ... ... 1	Academy Letter ... ... 19
Our President for 1901-2, with portrait ... ... 7	List of Officers, Members, and Lady Associates of the R.A.M. Club ... ... 21
Mr. Walter Macfarren's Lectures 8	Notices ... ... 26
Club Doings ... ... 13	Future Fixtures ... ... 26
Mems. about Members ... 16	

## The Speaking Voice.

BY WILLIAM NICHOLL.

The subject is one that may call forth a query as to what there can be of interest in the speaking voice; but it is not only an interesting subject and one which every man, woman, boy, and girl should be made to study, but its practical study should bring health to the voice, and health to the voice cannot but be beneficial both to body and mind. The human voice and its capabilities are as yet but little understood. The study of instruments, such as the piano and violin, is commenced when the child first shows musical feelings and aptitude, but the voice, the greatest of all instruments, is left to go its own sweet way, and is rarely studied until adult age is reached, when in all probability per-

manent mischief has been done through ignorance of the fundamental principles which govern its production. What would our professors of pianoforte and violin and other instruments say to a pupil, aged say from 18 to 23, who had learned to play an instrument in his own way, who had no technique, but who wanted to join the profession and be turned out in a couple of years as a Soloist? I need not imagine the answer to such a question; but a similar problem is placed before teachers of singing and speaking every day. Now the same principles apply to the voice of the child as to the adult, and the moment a child is old enough to learn to read and spell it should be taught to breathe correctly and to articulate correctly. It is not enough to teach that the vowels are a, e, i, o, u. These are mere written symbols and, although only five, are made to represent a much larger number of sounds; of these the lips are responsible for five, while the tongue in conjunction with lips, teeth, and hard palate for at least five more. The deep u (as in the word *utter*) is produced at the base of the tongue.

If we were taught to make the lips assume a correct position for all lip vowels, and to have perfect control of the movements of the tongue, we should then get tones which would be the result of free emission from an open throat, or in other words we should get language spoken on the lips and not in the throat. This alone would save an enormous amount of wear and tear of the voice and help to keep the throat in a healthy condition. The voice would develop naturally as the body and brain develop, and we should be spared the pain of hearing unmusical sounds produced by people who have been taught to make the best use of all their faculties except the voice. We should speak our language as if we were proud of it—as every Italian child does—and not as if we wanted to strangle it in our throats. I think I hear some of my readers say that the reason the Italian speaks so beautifully is to be found in his language and the climate he lives in. I can assure such that all the power, depth, and beauty of tone the Italian displays in his spoken language also belongs to our own beautiful language, if rightly used. The Italian learns to speak, as we all do, by imitation; but while he has a fine model, we as a rule have a wretchedly bad one. What can we learn from Italian vocalization? First as to the vowel sounds: if an Italian wishes to produce the sound of O or any other lip vowel sound his lips immediately assume the proper position, but ours as a rule do not move a hair's breadth from the modified "Ah" position, and consequently the sound produced is neither "Ah" nor "Oh" but something between them. If to correct this the teacher insists on a pure "Oh" the pupil makes another attempt, but unless the lips are correctly placed the effort is confined to the throat from which place he may get a passable imitation of the

first vowel, but at the cost of tone, at the cost of freedom, at the cost of development; for all three depend on an absolutely free condition of the throat. If the lips do not move, the base of the tongue does, and this is the source of all evil, for attached to the base root of the tongue is the glottis, containing the larynx and the vocal cords—the very life of the voice. Following this up the pupil must never lose sight of the fact that we cannot produce a good tone at the lips, unless the intrinsic tone, the tone at the vocal cords, is pure. The best "Strad" in existence gives forth an excruciatingly unmusical sound if the string played on is not properly vibrated.

In the Italian we find animation of the face without exaggeration; it is the same in all men who use their lips properly. In cases where there is no control of the lips or the tip of the tongue, and when special effort is made to enunciate clearly we find the words are masticated as a country yokel would masticate a tough bit of beef. Can anything be uglier?

And now for the consonants. Listen to Italian spoken and you will find there is an entire absence of the hissing, breathing sounds so familiar to us in our language. We believe our words will not be heard distinctly unless we exaggerate our articulation and with us exaggeration means breath effort.

Italians never force the breath from the lungs in order to articulate. Those consonants which we call breath-consonants C, F, K, P, R, S, T, etc., are articulated by the action of the lips, or tip of the tongue, or teeth and lips (as in F), by means of the air in the mouth; T for instance is the action of the tip of the tongue and the hard palate, P the smart separation of the lips. On this subject I think I cannot do better than quote Melville Bell, for to his "Postscripts on Elocution," we, who are in search of light, owe a deep debt of gratitude.

"When the current of vocalised breath is altogether stopped by organic contact, as in P, T, K, the only audibility that the letter so formed can have is the puff or explosion which follows the separation of the organs. This must therefore be clearly heard, or the letter is partially lost. In the mode of producing this little effect lies one of the most important principles of speech—a principle on the right application of which depends much of a speaker's distinction, and all of his ease—Here lies the point of importance. If only the breath in the mouth, and not any from the lungs, be ejected, a distinct sharp, quick percussion will be heard, which gives to these breath articulations all the audibility of which they are susceptible. It is the want of power to retain the breath after consonants which causes the great difficulty that stammerers experience in joining consonants to vowels. They must bear in mind that the breath in articulation is exploded from the mouth and not from the chest. The element of audi-

bility in oratory as in singing, is the voice, but the voice carries with it to the remotest corner of Church, Hall, or Theatre the articulations of the mouth which of themselves would be inaudible over such an area. Let the fact be noted that this beautiful result when most perfectly attained does not involve laborious effort, but on the contrary is accomplished with a minimum of labour and fatigue on the part of the speaker or singer."

Can anything be plainer or stronger? I can testify from practical experience that all that Melville Bell asserts can be done, and easily done, by anyone who brings moderate intelligence and patience to bear on his work.

Few of us now-a-days escape the ordeal of a sudden call for a speech. How we suffer and how our listeners suffer! We are accustomed to put our difficulties down to nervousness, and nervousness certainly affects us in many ways.

We can't collect our thoughts, we feel hoarse, we are afraid our voices won't carry, and so on. I feel certain that want of control of the vocal apparatus is at the root of more than half our trouble. At least, if I may quote my own case (and up to the age of 40 a more nervous or self-conscious man never got on his feet to speak), I can confidently say that, however feeble my powers of rhetoric may be, I have, since I studied voice production as applied to language, lost all sense of nervousness when called on to speak. My voice does not show the usual signs of demoralisation that one is accustomed to hear in so many unpractised speakers. Apart from the study of diction we must dip into the science of acoustics, we must find out how tone travels, and we must find out which of all the tones we are capable of making will travel the farthest.

If we drop a pebble into a pool of water the result is a series of waves all starting from the centre of disturbance, and multiplying as they go along. The first wave may have ceased to be a wave before the last one appears. Now, we created one wave only, and that one was responsible for No. 2, and No. 2 for No. 3, and so on. So it is with vocal sound. We are responsible for wave No. 1. We need not bother our heads about the particular wave that is to reach the man at the back of the hall. If we do, we shout—we force the voice. Now go back to the pool of water, and find out whether a pebble dropped quietly in, or one flung in with a great splash will create the greatest number of waves. It is the quiet force of the gently dropped pebble that gives the best result. So it is with our voices, or other instruments. Were it not so, mezza voce (a perfect piano) would not be heard in a large hall, nor would the soft tones of the violin. Tone travels in straight lines, not in curves, and so a tone to be really on the lips must, starting as it does at the vocal cords, come in contact with reflectors in order to get to the front of the mouth, and these

reflectors, the resonators of the voice (above the vocal cords) give character to that tone. If we have an obstruction, such as the root and base of the tongue, the tone never gets forward. A throaty tone can never either be complete in quality, nor sufficiently forward to produce good effects. The mention of resonators naturally brings us to the quality that carries furthest. It is, excepting the chest (which is the sounding box on which the voice rests, giving brilliancy and brightness to the tone), the first resonator above the vocal cords, and that, in a free condition of the throat, gives depth of quality to the voice. This tone, which I call deep, is known as the pharyngeal tone from the fact that it is produced by the back wall of the pharynx in the condition which it assumes at the commencement of a yawn. This tone is the least cultivated of all the tones our voice is capable of producing, and yet it is the most valuable. It gives depth and richness, and it carries further than any other tone. This quality is within the reach of all. A tenor (who generally has top notes on the brain) likes to proclaim his voice by speaking in a high pitch. It is an exaggeration, and, as such, does harm. A bass pitches his voice low, also with a view to proclaiming himself and his voice. This also becomes an exaggeration, and so is provocative of harm. The natural pitch for all male voices is from tenor C to E, and for all female voices the same an octave higher. This pitch varies as much as an octave according to the intensity of the tone employed.

Many complain of the rooms or halls in which they have to speak as being responsible for their not being heard. No doubt, there are good and bad halls, but remember that if a hall is bad, no effort of yours can make it good. If you know your own voice, you will not judge it by the reinforcement you get from the hall you speak in. If you speak well in an ordinary room, and can efface from your mind the influence of the vast space of the Albert Hall, you will be distinctly heard there without making any more effort than you did in the small room. This is no theory of mine. It is an absolute fact, based on scientific principles. As to fatigue of the voice, we should never suffer from it except in a perfectly natural and healthy way, such as the fatigue we would feel after a long walk in the country. That does not mean collapse! The fatigue we suffer vocally generally does mean collapse. The voice, remember, is the strongest thing we possess. Those of my readers who have the privilege of being parents know something of the enduring power and strength of the infant's cry—of the lasting powers of the four-year-old's vocal efforts in a day's play. Do they complain of hoarseness at the end of the day? No doubt we sometimes wish they would. Is nature then so imperfect in her working that as we grow bodily and mentally our voices are to be left behind, and become the

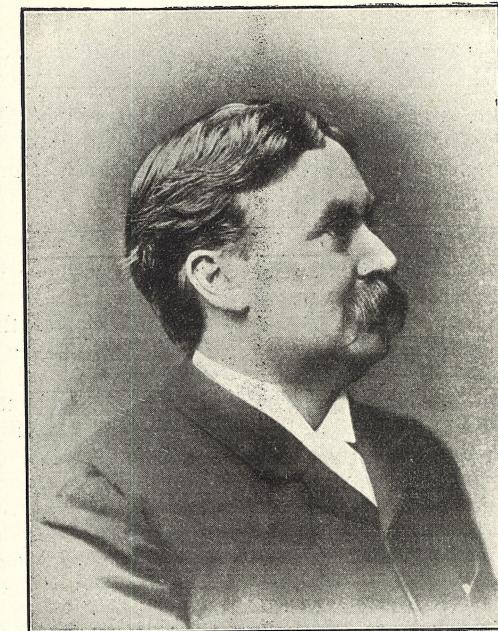
half-fledged delicate things we find them? Surely not! In speaking let your golden rule be:—Take plenty of time; make the most of your vowels, for in them lies the music of the voice; do not raise the pitch of the voice, it rises naturally with increased emphasis and loudness; let your position be upright, neck perfectly straight, chest held up, abdomen flat—the carriage of a soldier, the best you can assume in talking as in walking. Do not let your chest fall as the breath comes to an end. Remember your vocal cords are in your wind pipe, not in your stomach, consequently the pressure of air passed through to the vocal cords must be upwards not downwards. Avoid voice lozenges. Do not cough to clear the throat, it only irritates the vocal cords: take a deep breath and blow. It is harmless and clears away any mucus which may be lodged on the cords. In commencing to speak do so in full voice. There is always more or less noise in a room at the beginning of a speech, but once you rivet the attention of your audience you can speak as softly as you please.

In conclusion, I cannot help thinking that much of the mischief in voices is due to bad teaching. A good master will always discriminate between ignorance and stupidity, and, to quote Frederick Corder, when he spoke on the subject of teaching last summer, the "gradual disappearance of that bogey, the terrorizing professor, who endeavours to conceal his mediocre teaching powers under a cloak of bluster or pomposness" will do much to give us back the freedom and beauty of the voices we lost when we left our youth behind us. All, where there is no disease or deformity, have the power in them of producing musical tones. Our vocal organs are all furnished with the same number and kind of stops. Learn to use them to advantage, and you will be the proud possessor of that most beautiful gift of God, the human voice.

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## Our President for 1901-1902.

Mr. William Shakespeare was born at Croydon on 16th June, 1849. Like many other musicians he began his musical career as a choir boy, eventually becoming organist (at the age of 13) at the church where formerly he had sung. He now became a pupil of Molique with whom he continued until 1866, in which year he won the King's Scholarship at the Royal Academy of Music. Here he remained for five years in the class of William Sterndale Bennett, several of his compositions being produced from time to time at the students' concerts. In 1871 he was elected Mendelssohn Scholar and quitted the Academy in order to enter the



Conservatorium at Leipzig, where, while studying with Carl Reinecke, he produced and himself conducted a symphony in C minor. So far his principal studies had been in composition and in pianoforte playing, but the discovery that he was the possessor of a tenor voice led to a change of plans which practically revolutionised his whole career. He was sent to Milan in order to study voice production and singing with the celebrated Lamperti, with whom for two and a half years he pursued his studies. He returned to England in 1875 and three years later was appointed Professor of Singing at the Royal Academy of Music, a position which he still holds. In 1880 he became conductor of the concerts, but resigned that post in 1886, and was succeeded by Joseph Barnby.

Mr. Shakespeare's compositions include the above mentioned Symphony, a pianoforte sonata, a pianoforte trio, a capriccio for pianoforte and orchestra, a pianoforte concerto, two overtures, two string quartets, songs and other works.

## Mr. Walter Macfarren's Lectures.

During the last term six lectures were delivered by Mr. Walter Macfarren to the students at the Royal Academy of Music on "Pianists Ancient and Modern, from Clementi to Brahms," short abstracts of which are appended.

### LECTURE I.—WEDNESDAY, 23RD OCTOBER.

This was prefaced by a comprehensive survey of the history of the invention and manufacture of the Pianoforte. A "Piano and Forte" was first mentioned by Paliarino in 1598; this being probably a harpsichord having some contrivance for a dynamic change, but in 1709 Bartolomeo Cristofori produced a "Forte piano" so perfect that it could hardly have been a first attempt to make a dulcimer with keys. Two of his instruments are still in existence, and an examination of these shows that the musician, Christoph Schroeter (1699-1782), and the hammer-clavier maker, Gottfried Silbermann (1683-1753), to whom had been variously ascribed the invention of the early piano were really indebted to Cristofori for the principle of the action in their instruments.

The grand pianoforte was invented by Backers, a Dutchman, assisted by John Broadwood, in the second half of the 18th century, and they brought the action called the "English action" to such perfection that it prevails to this day. Broadwood also invented the pedals in 1783.

The first pianoforte recital was given by J. C. Bach (the "English" Bach) on 2nd June, 1768, at the Thatched House Tavern in St. James's Street; but the first original music for the instrument consisted of 3 sonatas, op. 2, by Muzio Clementi, composed in 1770 and published three years later.

The lecturer then dealt briefly with the lives and works of Clementi, Steibelt, Mozart and Dussek, the following illustrations of their compositions being played by Mr. Walter Fitton:—

1. Adagio and Allegro from Sonata in B minor, op. 40 (Muzio Clementi 1752-1832); 2. Studies in B flat and E flat (Daniel Steibelt 1755-1823); 3. Fantasia in C minor, dedicated to his wife (Wolfgang Amadeus Mozart 1756-1791); 4. Adagio, and Minuet and Trio from Sonata "l' Invocation" (Johann Ludwig Dussek 1761-1812).

### LECTURE II.—WEDNESDAY, 30TH OCTOBER.

After a sketch of the career of Beethoven, Mr. Macfarren proceeded to deal with Cramer, who was a pupil of Clementi. His playing, which was esteemed by Beethoven above that of any other player of his time, was distinguished by an even cultivation of both

hands, and by its expression and phrasing. His studies were his representative work, though neither they nor his technique were more advanced than Clementi's. He was one of the founders of the Philharmonic Society. Joseph Woelfl's playing was noted for strength in contrapuntal skill and technique, in a great measure owing to his enormous hands which enabled him to perform feats of strength and agility unapproachable by others. He came to London in 1805. The characteristics of Hummel's playing were boundless technical facility, great equality of touch, a brilliant style and rigid adherence to time. It is difficult now to conceive the high value set upon him at his zenith; his playing must have been very attractive and his compositions had that touch of brilliancy added to perfect writing which rendered them very popular. If not a great genius he was certainly a great pianist and a highly accomplished musician.

The following illustrations were played by Miss Margaret Gyde:—

1. Rondo à Capriccio in G, expressive of rage at the loss of a groschen (Ludwig van Beethoven 1770-1827); 2. Studies in B flat, F, and E (John Baptist Cramer 1771-1858); 3. Adagio, Fugue, and Allegro from Sonata in C minor, op. 25 (Joseph Woelfl 1772-1814); 4. La Bella Capricciosa, op. 55 (Johann Nepomuk Hummel 1778-1837).

### LECTURE III.—WEDNESDAY, 6TH NOVEMBER.

John Field was an Irishman, though on account of his 30 years' residence in Russia he was known as "Russian" Field. He was a pupil of Clementi, whom in 1802 he accompanied to Paris where his playing, especially of Bach, made a deep impression. He possessed good technique and an elegant and fascinating style. His nocturnes still keep his name fresh. Ferdinand Ries (1784-1838) was the pupil of Beethoven. Mrs. Anderson (1788-1878), the instructress of Queen Victoria and her children, was an excellent performer. Weber's early musical education was somewhat irregular but at the age of 21 he applied himself to study with such seriousness that he soon became a celebrated pianist. He might be regarded as the pioneer of the Romantic School, and he had fine technique. Cipriani Potter was a pupil of Woelfl and in 1817 went to Vienna where he enjoyed some intimacy with Beethoven. He gave the first lesson in the Royal Academy of Music, of which Institution he became Principal in 1832. His good technique was combined with a fine style. Moscheles came before the public at the age of 14 in the dual capacity of executant and composer. He resided for 20 years in London, and the lecturer had visited him two or three times and met Mendelssohn at his house. As a pianist his touch was crisp and clean, and his style incisive. Octaves he played with a stiff wrist and used the pedal but little. His studies are admirable.

The following illustrations were played by Mr. Stewart Macpherson :—

1. Nocturne in B flat (John Field 1782-1837); 2. Allegro and Andante from Sonata in A flat, op. 39 (Carl Maria von Weber 1786-1826); 3. Andante Episodico, op. 28 (Cipriani Potter 1792-1871); 4. Studies in A flat and G, op. 70 (Ignaz Moscheles 1794-1870).

#### LECTURE IV.—WEDNESDAY, 13TH NOVEMBER.

Franz Schubert owed his early musical education to his father and mother. His first pianoforte work was written at the age of 13, and was a piece in 12 movements, written without regard to the usual laws of tonality. At his premature death in 1828 he was in the plenitude of his power. Karl Mayer (1799-1862) lived in St. Petersburgh where he was a pupil of John Field. He composed a number of works which displayed purity of style and elegant phraseology. Julius Benedict (1804-1885) studied successively under Hummel and Weber, and was an excellent pianist, besides writing much music for the instrument. G. A. Osborne (1806-1893), a pupil of Pixis and later of Kalkbrenner, was the intimate friend of Chopin in Paris. He was a good pianist, and composed many popular pieces of a light character. Henri Herz (1806-1890) enjoyed an immense reputation in Paris as teacher and pianist. As a bravura player he had exceptional powers, but he lacked solidity of style. Mendelssohn was not only a great composer, but also a great pianist, organist, and violinist; he was an admirable linguist, and possessed many other and varied accomplishments. He visited this country ten times, and became the idol of the English public, who were enchanted with his music and his playing. Those who had the privilege of his acquaintance were charmed as much by his beautiful character as by his brilliant gifts. Speaking from personal knowledge, the lecturer said that Mendelssohn's pianoforte playing united to great executive skill a commanding and comprehensive style, while his sight-reading and extempore playing were miraculous. Had he not obtained such fame as a composer, he would have been accounted one of the greatest pianists of his time. Chopin visited this country twice, the lecturer hearing him on the second occasion. The impression left on his mind was—a pliant finger, a sensitive touch, and an exquisite management of the *rubato*; his want of power might be accounted for by his feeble health. His death in 1849 was recorded by *The Times* in a single line, and it was not until some years later that his compositions came to be really known and appreciated. Two reasons might be adduced for this fact—they were so unlike everything that had been heard before, and contained so many daring experiments in harmony and passage writing that they were not understood; and again, they presented such technical difficulty, that it was only with an

increased attention to technique in this country that people were able to master them. Chopin treated the pianoforte as it had never been treated before, and opened out an entirely new field for pianists. There was not one commonplace note in the whole of his music.

The following illustrations were played by Miss Llewela Davies:—

1. Menuetto in B minor and Allegretto in G from *Fantaisie*, op. 78 (Franz Schubert, 1797-1828); 2. *Fantaisie* in F sharp minor, op. 28 (Felix Mendelssohn Bartholdy, 1809-1847); Moto Agitato ed Andante, Allegro, Presto; 3. Nocturne in F sharp, op. 15, No. 2; Valse in A flat, op. 34, No. 1 (Frederic Chopin, 1809-1849).

#### LECTURE V.—WEDNESDAY, 20TH NOVEMBER.

Schumann was intended for the law, but instead devoted himself to music, in which he attained great proficiency, practising seven hours a day. Over-zeal in his practice defeated itself, and resigning all hope of becoming a virtuoso he devoted himself to composition, which he studied under Dorn. Ferdinand Hiller (1811-1888) was a highly accomplished pianist and composer. Marie Pleyel (1811-1875), was a pupil of Herz, Moscheles, and Kalkbrenner. Louise Dulcken (1811-1850), a sister of Ferdinand David, was a very fine pianist. She settled in London, where she was often heard. Franz Liszt was perhaps one of the most noted virtuosos of the pianoforte that ever lived. W. H. Holmes (1812-1885) was a fine pianist, who had many pupils at the R.A.M. Sigismund Thalberg was pronounced by Liszt to be the only pianist who could play "the violin on the keyboard." He played frequently at the Philharmonic. Theodor Doehler (1814-1856) was an excellent pianist and composer for his instrument. Adolph Henselt was a pupil of Hummel, deriving from that master a splendid technique which he extended in a special direction by incessant practice, viz., in stretching the fingers over widespread chords and arpeggi. To Hummel also he owed his perfect legato without the use of the pedal. His style was elegant and attractive, and his compositions are many of them charming. Stephen Heller (1815-1886) was an accomplished pianist and composer. Without any pretensions to remarkable originality, his smaller pieces and especially his études are charming, and exercise a healthy influence on students. His larger works are however of less value.

The following illustrations were played by Mr. W. J. Kipps:—

1. *Abschied*, op. 82, No. 9; *Novellette* in D, op. 21, No. 2 (Robert Schumann, 1810-1856); 2. *Liebestraum* (Franz Liszt 1811-1886); 3. *Impromptu et Étude*, op. 36 (Sigismund Thalberg 1812-1871); 4. *Danklied nach Sturm* (Adolph Henselt 1814-1889).

## LECTURE VI.—WEDNESDAY, 27TH NOVEMBER.

William Sterndale Bennett, was a student for ten years of the Royal Academy of Music (of which he was for the last nine years of his life the Principal) and as a pianist was very fluent with a fine legato and a noble style, perhaps wanting in force and fire, but chaste and finished. Theoder Kullak (1818-1882) was a fine pianist and an artistic composer. Clara Schumann (née Wieck) was perhaps the greatest of female pianists, having a fine technique, great strength, and a style full of fire, animation, and expression. She died in 1896 at the age of 77. Charles Hallé (1819-1895) was a fine pianist, very correct but cold. He exercised a good influence but was not, as he claimed to be, the sole means of acquainting the British public with classical music. Joachim Raff possessed remarkable gifts as a pianist—great brilliancy and sentimental style. In composition his numerous “pot-boilers” have detracted from his reputation, but he has written some really fine works for the pianoforte. Jules Schulhof (1825-1898), a brilliant performer, composed much light and musicianlike music, which at one time was very popular. Anton Rubinstein travelled all over Europe and the United States as a virtuoso. He had immense success and possessed great powers. He could play the music of Haydn and Mozart to perfection, as well as works requiring more command. Mr. Macfarren mentioned that under his conducting, Rubinstein had played Beethoven's concerto in G at the Academy. His compositions are all musicianlike and many are beautiful. Hans von Bulow (1830-1894) was an eminent pianist and a very remarkable man, with a very caustic tongue. Alfred Jaell (1832-1882) was a delightful player. Johannes Brahms as a pianist, possessed remarkable powers which were ever in subordination to the music he essayed to interpret; as a composer his works were marked by great strength and depth, fine form, prodigious difficulties, and very complicated rhythm. They could not be said to be written for popularity. In conclusion, Mr. Macfarren made mention of two pianists yet living, but retired: Ernst Pauer (b. 1826) who had exercised a beneficial influence; and Arabella Goddard (b. 1836) who had enjoyed in her day prodigious popularity. Her technique was perfect and her touch exquisite. She was the first in this country to play by heart Beethoven's colossal sonata in B flat, op. 106.

The following illustrations were played by Miss Elsie Horne:—  
 1. Studies in E flat and G minor—composed for “Les Études de perfectionnement” (William Sterndale Bennett, 1816-1875);  
 2. Minuet and Trio in A, from Suite in E minor; Tambourin, from Suite in B flat (Joachim Raff, 1822-1882); 3. Staccato Study in C (Anton Rubinstein, 1829-1894); 4. Rhapsodie in B minor, op. 79 (Johannes Brahms, 1833-1897).

## Extreme Key-Signatures.

Complaint is often made by unthinking persons against certain questions which are intended, not so much to ascertain whether an examinee is familiar with the extreme keys, as to find out whether he is familiar with the principles which govern all keys alike, and exception is taken to such questions as “What is the signature of the scale containing G sharp and D double sharp?” The answer of course is, “eight sharps,” the key being E sharp minor. Not seldom the objector, who may possibly have failed to answer what is really a very easy question, crushingly declares either that “there is no such key,” or else that it is never used, thereby displaying his ignorance in a more comprehensive aspect.

Such a retort is practically equivalent to saying that beyond the keys with seven signs it is impossible to proceed, and that consequently C sharp has no dominant key and C flat no sub-dominant key! This of course is an absurdity, and any suggestion that in such cases flats should be substituted for sharps is equally ridiculous. Imagine the curious “piebald” appearance that Bach's Fugue in C, No. 3, would then present with its subject in C sharp and its answer in A flat! In this Fugue Bach uses the keys of G sharp major and E sharp minor in a very definite and emphatic way, while another example of an extreme key may be found in Chopin's Nocturne in G, where the second subject on its reappearance remains in the key of G sharp for several bars. Plenty of other examples could be found, if necessary, in order to prove the point, which is—that given a key, it follows that it must have a signature, even if it be found convenient never to use the latter when it necessitates more than seven signs. This being so, surely any question, relating to a matter of fact and not merely a matter of convenience, is perfectly legitimate.

The most awful example of an extreme key the writer recalls occurred in a setting of the Evening Canticles, where a modulation to the key of C flat minor was employed. And this was written for Parish Choirs!

J.P.B.

## Club Doings.

## THE ANNUAL GENERAL MEETING

was held at the Royal Academy of Music on Thursday, 31st October, 1901, Mr. Walter Macfarren in the Chair.

The Secretary having read the notice convening the Meeting, the Minutes of the Annual General Meeting on 25th October, 1900, were read and confirmed. The Secretary read the following Report of the Committee:—

## REPORT.

The Committee beg to present their Twelfth Annual Report.

The programme of Meetings announced last year was in the main carried out, although the lamented death of H.M. Queen Victoria, who

throughout her entire reign was associated with the Academy as its munificent Patron, necessitated the abandonment of some of those in the early part of this year.

Two Ladies' Nights were held—one on 29th November, 1900, and another on 19th June, 1901, both of which were very numerously attended, the Concert Room being filled to its utmost capacity. The programme on these occasions comprised contributions by a choir of R.A.M. Students (by kind permission of the Principal) under the direction of Mr. H. R. Evers, and by Messrs. Griffith Humphreys, Douglas Beaufort, and Francis Young. It will be the effort of your Committee to render these Ladies' Nights as attractive in the future as they have been in the past.

The attendance at the Social Meeting on 19th January, 1901, was disappointing. Possibly the very inclement weather kept many away, but the Committee would be glad if Members would try to come to the January Meeting in larger numbers; otherwise they must consider whether it is not a superfluous fixture.

Those Suppers that were held were well attended.

The Annual Dinner was held on 24th July, 1901, at the Monaco Restaurant, when to the regret of all, the President of the year, Dr. Eaton Fanning, was not able to be present owing to his departure for South Africa. Under these circumstances Sir Alexander Mackenzie, with his usual kindness, stepped into the breach and occupied the chair. There were 72 present. The programme included a trumpet solo by Mr. Walter Morrow, two pieces for the violoncello by Mr. Herbert Walenn (who at very short notice kindly filled the vacancy occasioned by the unavoidable absence of Mr. Whitehouse), and some humorous recitations by Mr. Frank Tagg. To all of these gentlemen are due the warmest thanks of the Committee.

The R.A.M. Club Prize was won by Mr. Harry Farjeon, and it is hoped to afford Members an opportunity of hearing the Prize work—a Trio, at one of the Club meetings.

Three numbers of the Club Magazine have appeared, and the Committee feel justified in regarding that, which was in the first instance an experiment, as a complete success.

Several new Members have been elected during the year, and a large number of Lady Associates under the new Rules which came into operation in November last. The number stands at present 188 Members and 145 Associates. The Committee would take this opportunity of pointing out the desirability of increasing the membership, as the scope of the Club's operations, conceived with a view to increased vitality and usefulness, involves a proportionately larger expenditure, which can only be met by a considerable accession to the number of members. At present the duty of increasing the Roll of Membership falls almost exclusively on the Committee, but it is strongly urged that members should do their utmost to second those efforts, pointing out to those who may be eligible, that quite apart from any material benefits accruing from membership in the way of Club accommodation, social gatherings, and the receipt of the Magazine, the annual subscription of a guinea is but a small sum to pay for the privilege of maintaining a connection with that Institution wherein most of the members have received their musical education.

By the lamented death of Sir Arthur Sullivan, the Club in common

with the world of music has to record a heavy loss. Sir Arthur had been President of the Club in the year 1890-1.

The Committee also regret the death at an advanced age of Alfredo Piatti, one of the Club's honorary members.

In submitting the Balance Sheet for the inspection of the members, your Committee are glad to be able state that the financial circumstances of the Club continue in a highly satisfactory condition, and that the Club still holds £500 invested in Midland Preference Shares.

The following officers retire by rotation, and are not eligible to the same office during the ensuing year:—The President, Dr. Eaton Fanning; four Vice-Presidents, Dr. Greenish, Dr. Frederic H. Cowen, Mr. William Shakespeare, and Sir Alexander Mackenzie; four Members of the Committee, Mr. Stewart Macpherson, Mr. Charles Reddie, Mr. Charlton T. Speer, and Mr. Arthur Thompson. The Hon. Treasurer, the Secretary, and the Hon. Auditors also retire but are re-eligible.

The Chairman moved and Mr. Shakespeare seconded the adoption of the Report. This was carried unanimously.

The Hon. Treasurer presented the audited Balance Sheet, which on the proposal of Mr. W. Henry Thomas, seconded by Mr. G. E. Bambridge, was passed unanimously.

#### BALANCE SHEET, 1900-1901.

	£ s. d.	£ s. d.
By Balance from last Account, 1899-1900	10 19 8	
,, Entrance Fees (12)...	12 12 0	
,, Subscriptions:—		
(Members) £ s.		
/99-100 1 at 21/- 1 1		
" 2 at 10/- 1 1		
/00-01 153 at 21/- 160 13		
" 22 at 10/- II II		
/01-02 1 at 21/- 1 1		
(Associates)		
/00-01 120 at 5/- 30 0		
/01-02 7 at 5/- 1 15		
	207 2 0	
,, Receipts for Dinner (72 at 5s.)	18 0 0	
,, Receipts		
Ladies' Nights ...	16 7 6	
Social Meetings	0 3 0	
,, Gratuities to Servants	0 11 9	
,, Dividends—		
£250 Midl. Pref. at 4%	15 8 1	
do. do. at 2½% 15 8 1		
	£281 4 0	
		£281 4 0

We have this day examined the above Balance Sheet with the Accounts and Vouchers, and find the same to be correct, the Balance in hand carried forward being £13 os. 2d.

October 10th, 1901,

(Signed) F. W. DAVENPORT.  
RICHARD CUMMINGS,

The election of Officers for the ensuing year then took place as follows :—

*President*, Mr. William Shakespeare ; *Vice-Presidents*, Dr. Eaton Faning, Mr. Stewart Macpherson, Mr. Ernest Mathews, and Mr. William Nicholl ; *Committee*, Dr. A. J. Greenish, Mr. Herbert Lake, Mr. Arthur Manclark, and Mr. Douglas Redman ; *Hon. Treasurer*, Mr. H. R. Eyers ; *Secretary*, Mr. J. Percy Baker ; *Hon. Auditors*, Mr. Charles Gardner and Mr. G. W. Hammond.

Votes of thanks to the Officers for their services during the year, and to the Chairman for presiding ended the business, and the remainder of the evening was devoted to social intercourse.

### THE LADIES' NIGHT

on 5th December passed off very successfully, the company numbering 117. The Trio in G minor, by Mr. Harry Farjeon, which gained the R.A.M. Club Prize, was performed by Miss Agnes Zimmerman (Pianoforte), Mr. Emile Sauret (Violin), and Mr. Herbert Walenn (Violoncello), who had all very kindly responded to the desire of the Committee that they should undertake the rendering of the work. The Trio is in three movements,—*moderato largamente*, *andante espressivo*, and *tema con variazione*. The composer received a call at the conclusion of the performance. The remainder of the programme was supplied by Mr. John Warren with sleight of hand experiments, humorous recitations, and ventriloquism, and, assisted by Mrs. Warren, some experiments in thought transmission which excited a good deal of interest.

The 5th December happening to be the 110th anniversary of the death of Mozart, the occasion was duly marked by the exhibition of a portrait of the great composer kindly lent by Mr. Walter Macfarren. This, decorated with laurel, occupied a place of honour in the Concert Room of the Royal Academy of Music.

### Mems. about Members.

Miss Annie Cantelo's series of Subscription Concerts at Nottingham commenced on 17th October.

Sir Alexander Mackenzie has accepted the post of President of the National Sunday League Musical Society in succession to the late Sir Arthur Sullivan.

A concerto for viola and orchestra by Mr. J. B. Mc Ewen was produced in November at the Bournemouth Symphony Concerts.

Mr. Emile Sauret led the quartet at the Saturday Popular Concert on 23rd November.

"A Fantasy of Life and Love," an orchestral poem by Dr. Cowen, was produced for the first time in London at the Queen's Hall on 23rd November, Mr. H. J. Wood conducting.

The Dean and Chapter of St. Paul's have consented to allow a statue or marble monument of the late Sir Arthur Sullivan to be erected in the Cathedral in a prominent place, instead of in the crypt as was first proposed.

Mr. Reginald Steggall gave an organ recital at Fleet on 16th October.

The Wessely Quartet gave two Chamber Concerts at the Bechstein Hall on 30th October and 25th November, the programmes including quartets by Brahms, Dvorák, Haydn, Mozart and Beethoven.

Among the adjudicators at the Stratford Musical Festival next month, we notice the names of Mr. Oscar Beringer, Dr. Mc Naught and Mr. Alberto Randegger.

Mr. W. W. Starmer gave an organ recital at East Grinstead on 23rd October, his programme including his own "Pastorale" (L'Angelus) and "Fantasia in D minor."

Miss Margaret Hoare sang at the Meeting of the Mozart Society on 2nd November.

Dr. Steggall's *Cantate and Deus in C* for chorus and orchestra were sung at Christ Church, Crouch End, on 20th October.

Mr. H. Vincent Read, assistant music master at Rossall School has been appointed to a similar post at Winchester College, and also to be organist and choirmaster of Hyde Church, Winchester.

Dr. F. H. Cowen is now conductor of the London Philharmonic, the Liverpool Philharmonic, the Scottish Orchestra, the Bradford Festival Choral Society, the Bradford Subscription Concerts, and the Bradford Permanent Orchestra; and next year he will conduct two Festivals—at Cardiff and Scarborough.

The Adjudicators at the Morecambe Musical Festival in April and May next are Sir A. C. Mackenzie and Dr. W. G. Mc Naught.

Mr. Freeman Dovaston has published "The Salopian March" for pianoforte.

A Dramatic Prelude "Oreithyia" by Mr. Reginald Steggall was produced at the Queen's Hall Promenade Concerts on 24th October. It is to be performed also at the Bournemouth Symphony Concerts.

Mr. Frederick D. Jones filled the post of Harpist to the Royal National Eisteddfod of Wales, held at Merthyr Tydfil 1901.

Mr. Walter Macfarren contributed a chapter of autobiography "In the Days of my Youth" to "M. A. P." on 12th October.

The Oratorio and Orchestral Concerts at Brixton Parish Church have kept steadily on their way, under the direction of Mr. Douglas Redman. Among the works performed have been "The Daughter of Jairus," "God, Thou art Great," and "St. Paul"; Sir Alexander Mackenzie's "Benedictus" for violin and orchestra, and a new Overture "Christiana" by Mr. Douglas Redman.

A new book, by Dr. W. H. Cummings, dealing with the history of the words and music of our National Anthem, "God save the King," will shortly be published by Messrs. Novello. Dr. Cummings has

lately come into possession of some valuable new facts in connection with this subject.

At the Musical Association on 10th December Mr. W. W. Starmer read a paper on "Bells and Bell Tones."

Dr. Eaton Fanning has been elected a member of the Council of the Royal College of Music and also a member of the Associated Board of the R.A.M. and R.C.M. to fill the vacancy caused by Sir Arthur Sullivan's death.

Mr. W. H. Reed has been appointed a Professor of the Violin and of Harmony at the Forest Gate School of Music.

Mr. J. Percy Baker gave the first of a series of Lectures on "The Great Composers" at the Forest Hill Academy of Music (Principal Miss Helena Watkis), on 26th November, when he dealt with the lives and works of Haydn, Mozart and Beethoven.

Dr. G. J. Bennett gave two Organ Recitals at Lincoln Cathedral, on 1st and 7th October. The organ has recently been completed by the gift of a 32-ft. pedal reed stop.

Mr. F. G. Edwards has been elected a Member of the Council of the Musical Association.

A series of Organ Recitals has been given at the Queen's Hall, by Mr. E. H. Lemare. Mr. Lemare is about to take up his residence in the United States, as Organist to the City of Pittsburg, and to the Carnegie Hall.

Madame Agnes Larkcom's pupils gave a Concert performance of Humperdinck's "Hänsel und Gretel" on 11th Nov., at Bechstein Hall.

The Kyrle Choir, under Mr. F. A. W. Docker, gave performances of "The Creation" on 23rd October, of "The Messiah" on 30th October, and of "The Last Judgment" on 13th November. Mr. Edward Croager and Dr. Turpin respectively were at the organ.

Mr. Allen Gill is now conductor of the Alexandra Palace, the People's Palace, the Finsbury Choral Society, the National Sunday League, and other bodies.

Mr. H. L. Balfour gave an Organ Recital, on 27th November, at Salisbury Cathedral.

Mr. Charlton T. Speer gave an Organ Recital at St. Nicholas Church, Sutton, on 30th October.

The programmes of the Saturday Orchestral Concerts at St. James's Hall display a combination of classical and popular music of a sterling character. A Sullivan Night was given on 23rd November, and a Wagner Night on 14th December. Mr. Edward O'Brien is the conductor.

## Academy Letter:

At the Prize Distribution last July the Principal amusingly referred to the "chronic cramp" from which we suffered with regard to space. Next term this difficulty will, fortunately, be somewhat alleviated, as the additional house in Dering Street will be at our disposal.

The following elections took place at the Directors' Meeting, held on 25th of November last :—

FELLOWS.—Lena Ashwell, Agnes Larkcom, Julia Neilson, Granville Bantock, C. H. Allen Gill.

ASSOCIATES.—Edith E. Byford, Margaret A. Harding, W. Herbert Bagnall, G. Dorrington Cunningham, Harry Farjeon, Harold Vincent Read, William Henry Reed, Peter K. de Villiers, Christopher Wilson.

Mr. Walter Macfarren's six lectures on "Pianists, Ancient and Modern—Clementi to Brahms," were well attended and much appreciated.

The usual Chamber and Orchestral Concerts took place on Nov. 15th and Dec. 12th respectively. On both occasions new works by students were produced.

The Dramatic Class, under Mr. W. Farren's care, gave on Wednesday afternoon, December 11th, a performance of W. S. Gilbert's "Pygmalion and Galatea," preceded by Theyre Smith's "A Case for Eviction," at Wyndham's Theatre, (by kind permission of Charles Wyndham, Esq.)

The Ada Lewis Scholarships have been awarded as under :—Julia Harper Higgins (pianoforte); Ethel Mary Lister (singing); Lindsey Yorke Squire (singing); Bertram Walton O'Donnell (violoncello); Leonard Wilfrid Peppercorn (violoncello).

Extra Scholarship, given by the Committee of Management :—William Stanley Greening.

The Ross Scholarships have been gained by George H. Gardner (singing); and Henry Horatio Smith (oboe); and the Wood Wind Instrument Scholarship, vacated by the last named student, has been awarded to Joseph C. Steiner (flute).

The competition for the "R. A. M. Club" Prize—(on this occasion awarded for Violin playing)—took place on the 5th December. The examiners were Messrs Frederik Frederiksen, L. Szczepanowski and Tivadar Nachez (chairman), the winner being E. Spencer Dyke.

Marjorie Hayward was very highly commended.

Marion White is the first recipient of the Battison Haynes Prize, (for composition.)

The competitions for the other Scholarships and Prizes, this term, resulted as follows :—Westmoreland Scholarship, Katie E. B. Moss. Thalberg Scholarship, Rosamond Ley. Potter Exhibition, Felix

Swinestead. Hine Prize, Amy M. Inglis. Heathcote Long Prize, Oscar Franklin. Sainton Dolby Prize, Amy A. Joyner. Rutson Memorial Prize, Margaret Llewellyn. Bonamy Dobree Prize, Lionel E. Horton.

Mr. A. von Ahn Carse has been re-elected to the Macfarren Scholarship, consequently there will be no competition next term.

W.H.

The students of the Royal Academy of Music gave a chamber concert on the 15th November at St. James's Hall. Miss Irene Scharrer, rendered Chopin's Rondo in E flat, op. 16. Miss Margaret Sutton played three movements from Lalo's Symphonie Espagnole, for violin solo, and Miss Katie Moss performed Signor Randegger's Romanza, "In riva al Danubio," also playing the violin obbligato at the same time. Of the novelties by students, there were a Romance and Caprice for the violin and pianoforte, by Miss Margaret Bennett, who took part in their performance with Miss Marjorie Hayward. A Nocturne in D and a Polonaise in F sharp by Mr. Felix G. Swinstead were played by the composer. A Lullaby by Mr. York Bowen was sung by Miss Winifred O'Connor. Others who took part in the concert were Mr. Alexander Webster ("Refrain thy voice from weeping,") Mr. Armon Jones ("Arm, arm ye brave,") Miss Elaine Cliffe, Miss Ethel Pettit, Miss Thérèse Grabowsky, Miss Gladys Lees, and Miss Hedwig Cole.

There were three compositions by students at the orchestral concert of the Royal Academy of Music on the 12th December at the Queen's Hall, under the conductorship of Sir Alexander Mackenzie, one being the first movement of a Symphony in G, by Mr. Yorke Bowen. The two other novelties were by Mr. Paul W. Corder, and are severally named "Sunset" and "Sunrise." Miss E. Gladys Law played the pianoforte part of Sir Alexander's brilliant "Scottish" Concerto, op. 55, and Mr. Arthur E. Newstead rendered the solo part of M. Saint-Saëns' Pianoforte Concerto in G minor. Miss May Friedenberg played Vieuxtemps' Violin Concerto in A minor. The vocalists included Miss Ethel M. Wood, Miss Florence J. Hoole, Mr. Gale Gardener, Miss Noël Neville-Griffiths and Mr. George C. Clowser.

## Obituary.

At the moment of going to press we regret to receive the news of the death, after a brief illness, of Miss Emma Whomes, who had only recently been elected an Associate of the Club. Miss Whomes was highly esteemed in Woolwich, where she had been organist of the Parish Church for many years.

## Officers of the R.A.M. Club.

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*Those with a dagger to their names are Country Members.*

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 McKrill, Miss Kate  
 McNaught, Mrs. W. G.  
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 Moss, Miss Florence  
 Mudie-Bolingbroke, Madame  
 Needham, Mrs. Alicia Adelaide  
 Nicholl, Miss  
 O'Leary, Mrs. Arthur  
 Parsons, Mrs.  
 Peake, Miss Winifred  
 Pratt, Miss Edith  
 Prescott, Miss Oliveria  
 Quick, Miss Selina  
 Railton, Miss M. V. L.  
 Regan, Mrs. C. J.  
 Richardson, Miss Winifred  
 Robinson, Miss Winifred  
 Rose, Mrs. H. R.  
     (Miss Clara Samuell)  
 Rose, Miss Winifred  
 Rothney, Miss Mary  
 Sargent, Miss Amy  
 Severn, Miss Marion  
 Sherrard, Miss Blanche  
 Smith, Miss Daisy  
 Speer, Mrs. Charlton  
 Stanley-Lucas, Miss Beatrice  
 Stanyon, Miss Annie  
 Starr, Mrs. H. R.

Starr, Mrs. Russell  
     (Miss Annie Masters)  
 Steel, Miss Kate  
 Stelfox, Miss  
 Stow, Miss Edith  
 Stuart, Miss Beatrice  
 Taylor, Miss Maria E.  
 Taylor, Miss Mary  
 Thomas, Miss Winifred  
 Thorn, Mrs. Oliver  
     (Miss Bayley)  
 Tiltman, Mrs.  
 Timothy, Miss Miriam  
 Tiplady, Miss Miriam  
 Trust, Mrs. Helen  
 Tunks, Miss Ada  
 Underwood, Miss Mabel  
 Waghorn, Mrs. John  
 Walker, Miss May  
 Walter, Miss Kathleen Louise  
 Walters, Miss Bessie J.  
 Watkis, Miss Helena  
 Wheaton, Miss Emma  
 Wheldon, Miss May  
 White, Mrs.  
     (Miss Emily Darvell)  
 White, Miss Maude Valérie  
 Wilkins, Mrs. (Miss Lena Law)  
 Williams, Miss Greta  
 Williams, Mrs. Smith  
     (Miss Marian McKenzie)  
 Williams, Miss Clara  
 Williams, Miss Kelyn  
 Wilson, Miss Agnes  
 Wilson, Mrs. Basil  
     (Miss Nina Maynard)  
 Wilson, Miss Hilda  
 Wilson, Miss Maude  
 Winckworth, Miss Alice  
 Zimmermann, Miss Agnes

## Notices.

1.—“The R.A.M. Club Magazine” will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, 289, High Road, Lee, S.E.

By order of the Committee.

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## Future Fixtures.

SOCIAL MEETING, Saturday, 8th February, 1902, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Thursday, 27th February, 1902, at 8 p.m. (The date of this Meeting is subject to alteration, but ample notice will be given.)

Supper, Saturday, 8th March, 1902, at 8 p.m.

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Supper, Saturday, 10th May, 1902, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 18th June, 1902, at 8 p.m.

ANNUAL DINNER, Friday, 25th July, 1902, at 7.30 p.m.

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Not less than a week's notice is sent of each of the above fixtures. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day. The Annual Dinner will be held at the Monico Restaurant.